

11-29-1999

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

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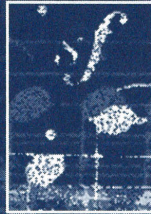
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THE ITHACA COLLEGE WIND ENSEMBLE

STEPHEN G. PETERSON, CONDUCTOR

NEW YORK STATE SCHOOL MUSIC ASSOCIATION

WINTER CONFERENCE

NOVEMBER 29, 1999

8:30 P.M.



PROGRAM

Southern Harmony (1998)

The Midnight Cry

Wondrous Love

Exhilaration

The Soldier's Return

Donald Grantham (b. 1947)

Published by Piquant Press

American Donald Grantham was born in 1947. He has studied composition with Halsey Stevens, Robert Linn, Ramiro Cortes, and Nadia Boulanger. Grantham holds a bachelor's degree from the University of Oklahoma, as well as a master's degree and doctorate from the University of Southern California. He currently resides in Austin, Texas, where he is professor of music composition at the University of Texas at Austin.

Grantham has received numerous awards and prizes, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, first prize in the National Opera Association's Biennial Composition Competition, first prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, and three grants from the National Endowment for the Arts. His works are widely performed and commercially recorded by bands and orchestras throughout the United States. Grantham was recently awarded the American Bandmaster's Association Ostwald Award for his wind ensemble composition *Fantasy Variations*.

Southern Harmony, a songbook by William "Singin' Billy" Walker, was first published in 1835. This remarkable book contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes, and anthems, selected from the most eminent authors in the United States." Many are folk songs—with religious texts often provided—others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the South. The collection was immensely popular, selling an astonishing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier.

Grantham draws upon this rich source in his 1998 composition of the same title. The first movement, "Midnight Cry," opens with a maestoso chorale that is later enhanced by technical passages in the woodwinds and staggered entrances in the brasses. "Wondrous Love" is a movement full of expression, allowing opportunities for beautiful solo playing to be passed throughout the ensemble. The third movement, "Exhilaration," features the joyous sounds of the woodwinds accompanied by celebratory hand claps. The final movement, "The Soldier's Return," begins slowly and tranquilly, but soon develops into "Thorny Desert," a traditional melody full of twists and turns that take the listener on a fast-paced ride all the way to the work's conclusion.

Grantham adds his own commentary on the composition:

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, implying chord positions, voice leading, and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

Southern Harmony was commissioned by the Southeastern Conference of Band Directors.

Lullaby (1985)

Leslie Bassett (b. 1923)
Published by C.F. Peters

Born in Hanford, California, in 1923, Leslie Bassett first became interested in composition while arranging scores for army bands and orchestras during WWII. He went on to study with Arthur Berdahl and Miriam Withrow at Fresno State College, before pursuing his master's degree at the University of Michigan. At Michigan, Bassett worked closely with Ross Lee Finney, his most influential teacher. He also studied in Paris with Nadia Boulanger, and received a Fulbright scholarship for study at the École Normale de Musique with Arthur Honegger. Bassett joined the faculty at the University of Michigan in 1952; he retired as Albert A. Stanley Professor of Music in 1992.

Bassett has received numerous awards for his compositions, including a Guggenheim Fellowship, Society for the Publication of American Music Award, Michigan Council for the Arts Distinguished Artist Award, and the Prix de Rome. Bassett won the Pulitzer Prize for music in 1966 for his *Variations for Orchestra*.

Lullaby for Kirsten is dedicated to H. Robert Reynolds and family to celebrate the birth of their daughter. The work is a tender and gentle ballad containing lush harmonies and continuous melodies. Bassett speculates that "this music may possibly be the only lullaby ever specifically written for and commissioned by a band." *Lullaby for Kirsten* nonetheless demonstrates several characteristics common to Bassett's compositions, especially his sophisticated harmonic and rhythmic vocabulary. Through experimentation with color and texture, this piece implements a non-serialized, twelve-tone compositional technique. *Lullaby for Kirsten* was first performed by the commissioning conductor and band on October 4, 1985. Bassett remarks, "Kirsten was present and seemed to approve."

Niagara Falls (1998)

Michael Daugherty (b. 1954)
Published by Peer Music

Michael Daugherty was born in Cedar Rapids, Iowa, in 1954. Upon receiving a Fulbright scholarship, he went to Paris to compose computer music at Boulez's IRCAM. He later initiated a collaboration with jazz arranger Gil Evans. Daugherty continued his compositional study in New Haven with Earle Brown, Jacob Druckman, Bernard Rands, and Roger Reynolds, and then in Hamburg with Gyorgy Ligeti. Soon after receiving his doctorate from Yale University in 1986, Daugherty joined the composition faculty at the Oberlin Conservatory. In 1992 he joined the faculty at the University of Michigan, where he is currently an associate professor of music composition.

Daugherty has received numerous awards in the past decade. He has achieved recognition from the American Academy of Arts and Letters, fellowships from the Guggenheim Foundation and National Endowment for the Arts, as well as a Kennedy Center Friedheim Award for *Snap!—Blue Like an Orange*. His music has been performed by several prestigious ensembles around the world, most notably the New York Philharmonic, the Chicago and Cleveland Symphonies, the Kronos Quartet, the Philharmonia Orchestra (London), and the Netherlands Wind Ensemble. Most of his pieces spring from various aspects of contemporary American culture. He has written such works as the *Metropolis Symphony* for orchestra, *Lounge Lizards* for two pianists and percussion, and *Elvis Everywhere* for three Elvis impersonators and string quartet. Daugherty's works for wind band include *Bizarro and Desi*, a Latin big band tribute to Ricky Ricardo of television's *I Love Lucy*.

In his program notes for *Niagara Falls*, the composer writes:

A gateway between Canada and the United States, Niagara Falls is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, and candy stores, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs. This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River, with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of "Niagara Falls," and repeated in increasingly gothic proportions. A pulsing rhythm in the lower brass and timpani creates an undercurrent of energy to give an electric charge to the second motive, introduced by canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge.

The Ithaca College Wind Ensemble

The Ithaca College Wind Ensemble was founded in 1981 and is the premiere wind band at the School of Music. Following in the rich tradition of Patrick Conway and Walter Beeler, the ensemble, conducted by Stephen Peterson, presents some 10 concerts annually, both on campus and by invitation at such venues as Lincoln Center. The ensemble completed a highly successful tour of England and Ireland in 1997. Through a demanding schedule of concerts, tours, and recordings, the wind ensemble has developed a broad reputation for performing excellence, innovative programming, and commitment to new music. Guest conductors and composers from around the globe who have worked with the ensemble include Samuel Adler, David Amran, Frank Battisti, Warren Benson, John Corigliano, Lukas Foss, Arnald Gabriel, Karel Husa, Ron Nelson, Larry Rachleff, Carl St. Clair, Gunther Schuller, Joseph Schwantner, David Maslanka, and Libby Larsen. The majority of wind ensemble members are undergraduate students; most are pursuing degrees in music education or four-and-one-half-year degrees in music education and performance.

Stephen G. Peterson

Stephen Peterson was appointed Director of Bands at Ithaca College in 1998. In addition to his duties as the wind ensemble conductor, he teaches courses in conducting and wind literature. From 1988 to 1998 he served as Associate Director of Bands at Northwestern University in Evanston, Illinois. Peterson was also Conductor of the renowned Northshore Concert Band. He served on the faculty at Stephen F. Austin State University in Nacogdoches, Texas, and has several years of successful teaching experience in the public schools in Arizona. Peterson holds the Doctor of Music degree from Northwestern University and master's and bachelor's degrees from Arizona State University. His ensembles have appeared before conventions of the American Bandmaster's Association, the College Band Director's National Association, the National Association of College Wind and Percussion Instructors, and the American School Band Director's Association; at Orchestra Hall with the Chicago Symphony Chorus; and at Lincoln Center. Peterson currently serves as a new music reviewer for *Instrumentalist* magazine, and is active as a conductor and clinician throughout the United States, Canada, and the Republic of China.

Wind and Percussion Faculty

Paige Morgan, oboe
Wendy Mehne, flute
Karin Ursin, flute
Michael Galván, clarinet
Richard Faria, clarinet
Lee Goodhew, bassoon
Steven Mauk, saxophone
Alex Shuhan, horn
Kim Dunnick, trumpet
Frank Campos, trumpet
Harold Reynolds, trombone
David Unland, euphonium and tuba
Gordon Stout, percussion
Robert Bridge, percussion
Henry Neubert, double bass

Wind Ensemble Members

Stephen G. Peterson, conductor

Tiffany Engle, graduate assistant conductor

Piccolo

Yuko Yamamoto, Tokyo, Japan

Flute

Kim Kather, Canandaigua, N.Y.

*Aiven O'Leary, Beverly, Mass.

Tamara Nelson, Gilbertsville, N.Y.

Nathan Thomas, Poughkeepsie, N.Y.

Oboe

Kris Czerwiak, Fulton, N.Y.

*Aaron Jakubiec, Fredonia, N.Y.

Hannah McKeown, Columbia, S.C.

Mark Skaba, Burrillville, R.I.

English Horn

Mark Skaba, Burrillville, R.I.

E-flat Clarinet

Kim Klockars, Winchendon, Mass.

Clarinet

Todd Hearn, Newark, Del.

Mickey Ireland, Plymouth, N.H.

Peter Norman, Franklin, Mass.

Corinne Sigel, Albuquerque, N.Mex.

Tracey Snyder, Woodbridge, N.J.

*Joleen Walas, Hopateong, N.J.

Bass Clarinet

Michele Von Haugg, East Berne, N.Y.

Contrabass Clarinet

Jeff Bitner, Wayne, N.J.

Bassoon

Stacey Bellott, Williamsport, Pa.

Nick Cantrell, Toledo, Ohio

*Katie Frary, Adams Center, N.Y.

Mark Hekman, Grand Rapids, Mich.

Contrabassoon

Stacey Bellott, Williamsport, Pa.

Soprano Saxophone

Joe Tubiolo, Cobleskill, N.Y.

Alto Saxophone

*Michelle Free, Phoenicia, N.Y.

Joe Tubiolo, Cobleskill, N.Y.

Tenor Saxophone

Erik Donough, Livingston, N.J.

Baritone Saxophone

Dieter Winterle, Hawley, Pa.

Horn

Heidi Carrier, Cape Elizabeth, Maine

*Katie Curran, Penfield, N.Y.

Katie Mason, New Canaan, Conn.

Kim Santora, Lancaster, N.Y.

Allison Zalneraitis, Avon, Conn.

Trumpet

Andrew Benware, North Bangor, N.Y.

*Jim Dawson, Red Creek, N.Y.

Emily Kluga, Chelmsford, Mass.

John Lufburrow, Red Creek, N.Y.

Matt Oram, Red Creek, N.Y.

Dylan Race, Red Creek, N.Y.

Trombone

*Kate Donnelly, Essex Junction, Vt.

Nicola McLean, Chester, N.J.

Jason Silveira, East Providence, R.I.

Bass Trombone

Michael Dobranski, Dallas, Pa.

Euphonium

Kerry Cleary, Levittown, N.Y.

*Michael Stephenson, Parsippany, N.J.

Tuba

† Eric Snitzer, Bristol, R.I.

† Jenna Topper, Troy, N.Y.

Double Bass

Brian Krauss, Woodburg, N.Y.

Timpani

Thomas Marceau, Mastic Beach, N.Y.

Percussion

Gina Alduino, Conklin, N.Y.

Steve Ballard, Fairfax, Va.

Jaimie Bernstein, Suffern, N.Y.

*Jenny Higgins, Pittsford, N.Y.

Tori Lillie, Johnson City, N.Y.

Eric Smith, Morrison, Ill.

Piano

Angela Space, Windsor, Conn.

Organ/Synthesizer

Eric Kibelsbeck, Silver Creek, N.Y.

Harp

Myra Kovary, Ithaca, N.Y.

* principal

† co-principal

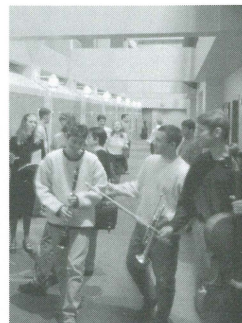


The School of Music

Ithaca College's School of Music enjoys a distinguished reputation among institutions for professional music study in the United States. A celebrated faculty teaches some 450 undergraduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. The School of Music is home to specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in

music education, jazz, composition, theory, history, and conducting. Ithaca's music professors perform regularly on campus and throughout the country in recitals and concerts, contribute to publications and professional organizations, and make presentations at numerous conferences and workshops every year.

What really sets apart the Ithaca College School of Music is the faculty's combination of impressive credentials and dedication to teaching students—to fostering students' learning, developing their talent, and transforming them into trained professionals ready to participate in the strongest school systems, the best graduate schools, and the finest orchestras, opera companies, and other arts organizations. Students who enroll in the School of Music are already dedicated musicians who want to study with the best. From Ithaca's unique environment, where caring faculty require excellent musicianship and performance, students emerge prepared to make the most of their abilities.



The Whalen Center For Music

This past October Ithaca College celebrated the opening of the James J. Whalen Center for Music. New construction adds 69,000 square feet to the 72,000 square feet provided by the former Ford Hall, the home of the School of Music since 1965. Among the major new spaces in the Whalen Center are a recital hall, large rehearsal rooms, a lecture hall, classrooms, faculty teaching studios, an ensemble library, piano and instrumental repair facilities, music education teaching facilities,

computer labs and classrooms, piano classrooms, electroacoustic music studios, and state-of-the-art recording studios to accommodate Ithaca's new music recording degree. The four-story atrium that connects a large portion of the new construction to the original building is breathtaking. The overall effect of the building's design is one of beauty and functionality, making the Whalen Center one of the finest facilities for music study in the country.

The Ithaca College Northeast Wind Symposium

The symposium combines a week-long conducting experience with discussion of a variety of issues facing band and wind ensemble conductors. John Whitwell, Director of Bands at Michigan State University and a well-known leader in our field, will join Steve Peterson, Mark Fonder, and Henry Neubert for an engaging and exhilarating week from June 26 to June 30, 2000. (Please note that John Whitwell is also serving as conductor of the NYSSMA All-State Wind Ensemble during this convention.) The symposium has been designed to give all participating conductors as much podium time as possible, so **space is limited**; the course will be filled on a first-come, first-served basis. Last summer several people were turned away, so you are invited to respond early. Please make plans now to be part of this exciting week at Ithaca College.

For more information, contact Steve Peterson at (607) 274-3364 or speterson@ithaca.edu.



Administration

Peggy Ryan Williams, President
Jim Malek, Provost
Arthur E. Ostrander, Dean, School of Music
Jāmal Rossi, Associate Dean, School of Music
Eric Hummel, Admissions Coordinator, School of Music

Ithaca College Bands Remaining Concerts, 1999–2000

All concerts will be held in Ford Hall.

CONDUCTORS

Mark Fonder, Concert Band
Henry Neubert, Symphonic Band
Elizabeth Peterson, Campus Band
Stephen Peterson, Wind Ensemble

DECEMBER 4, 1:00 P.M.

Campus Band

Presenting a variety of the best standard band repertoire

DECEMBER 7, 8:15 P.M.

Wind Ensemble

Turrin, *Jazzalogue #1*
Grantham, *Southern Harmony*
Bassett, *Lullaby for Kirsten*
Daughtery, *Niagara Falls*
Strauss, *Serenade Op. 7 in E-flat*
Colgrass, *Urban Requiem*, featuring the Empire Saxophone Quartet

DECEMBER 8, 8:15 P.M.

Concert and Symphonic Bands

Binney, *Overture Saturnalia*
Sparke, *Lindesfarne Rhapsody*
Wendy Mehne, flute
Vaughan Williams, *Rhosymedre*
Creston, *Celebration Overture*
Stamp, *Divertimento in F*
Wilson, *Io Rising: For Brass Quintet, Drum Set, and Wind Ensemble*, featuring the Ithaca Brass with Robert Bridge
Mahr, *Imprints*

FEBRUARY 17, 8:15 P.M.

Wind Ensemble

An Evening with John Harbison
Harbison, *Olympic Dances*

FEBRUARY 23, 8:15 P.M.

Concert Band

A Night at the Opera
Rossini, *Overture to Italian in Algiers*
Puccini, "Love Music" from *La Bohème*
Donizetti, Aria from *Don Pasquale*
Mozart, *Overture to The Marriage of Figaro*
Verdi, Aria from *Rigoletto*
Strauss, *Der Rosenkavalier Waltzes*

FEBRUARY 24, 8:15 P.M.

Symphonic Band

Chobanian, *Armenian Dances*
Husa, *Apotheosis of this Earth*

FEBRUARY 27, 3:00 P.M.

Wind Ensemble

Strauss, *Wiener Philharmoniker Fanfare*
Hindemith/Wilson, *Symphonic Metamorphosis*
Sierra, *Rapsodia*
Frank Campos, trumpet
Harbison, *Olympic Dances*
Beethoven, *Rondino in E-flat*

MARCH 25, 10:00 A.M.

Wind Ensemble

Concert Band

Symphonic Band

Wind and Percussion Festival

Jager, *Variations on a Theme of Robert Schumann*
Wilson, *Shakata*
Jager, *Colonial Airs and Dances*
Jager, *Concerto for Band*

APRIL 15, 4:00 P.M.

Campus Band

Presenting a variety of the best standard band repertoire

APRIL 16, 3:00 P.M.

Wind Ensemble

Turina/Reed, *La Procession Du Rocio*
Wilson, *Shakata*
Kraft, *Concerto for Four Percussion and Wind Ensemble*
Maslanka, *Symphony No. 4*

APRIL 26, 8:15 P.M.

Symphonic Band

Vaughan Williams/Hudson, *Overture to "The Wasps"*
Dahl, *Sinfonietta*
Dodgson, *Flowers of London Town*
Strauss/Hindsley, *Till Eulenspiegel's Merry Pranks*

APRIL 27, 8:15 P.M.

Concert Band

"Notable" Places

Ireland, *A Downland Suite*
Ellerby, *Venetian Spells*
Seitz, *Ithaca March*
Gould, *Sante Fe Saga*
Husa, *Music for Prague: 1968*

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